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## FRAGMENTS: SELF/HISTORY





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FRAGMENTS: SELF/HISTORY

# HOPE SANDROW

JANUARY 21 - APRIL 2, 1995

N.C. DOCUMENTS  
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SECCA

SOUTHEASTERN CENTER FOR CONTEMPORARY ART





*Nature Monochrome VI and VII, 1995*

Corrugated cardboard boxes, silver-print fragments, papyrus, papyrus paper, and twine  
500 boxes,  $2\frac{3}{4} \times 11\frac{1}{2} \times 14\frac{1}{4}$  inches each





*Nature Monochrome VI and VII, 1995 (detail)*





*Memories, Untitled XXXI (skinned)*, 1993, silver-print fragments, 64 x 48 1/2 inches



"ARTIST AND THE COMMUNITY: HOPE SANDROW" OPENS SECCA'S 1995 ARTIST AND the Community series. Artists chosen to participate in this series produce works that focus on specific aspects of life in Winston-Salem — from industry to history, education, and social welfare. Artist and the Community artists structure an interactive relationship with community members during the creative process, thus expanding understanding of contemporary art as well as forging innovative ties with local cultural, educational, and civic organizations.

Sandrow's project follows a year of pilot Artist and the Community programming that included residencies by artists Donald Lipski, Tim Rollins, and Fred Wilson. The first exhibition in the pilot series was *Donald Lipski/Oral History*, which opened in January 1994 and traveled to Galerie Lelong in New York, the Rhona Hoffman Gallery in Chicago, Il Ponte in Rome, and the Laumeier Sculpture Park in St. Louis, Missouri. Two new works *Tobaccolage* and *The Humidors* used tobacco and tobacco products as their medium. The second exhibition surveyed Tim Rollins and K.O.S.'s (Kids of Survival) work over the last ten

## INTRODUCTION

years. New to the exhibition was *The Red Badge of Courage—Winston-Salem, North Carolina*, the joint creation of Rollins, K.O.S., and fifteen students from the Drop Out Prevention program at Petree Middle School and Independence High School in Winston-Salem. Finally, Fred Wilson's *Insight: In Site: In Sight: Incite: Memory* was installed at historic sites in the restored Moravian congregation town of Old Salem. Tracing the history of slavery in this community, Wilson's work sparked a compassionate response from visitors within and outside the art world. To complement the Old Salem installation, an exhibition at SECCA surveyed Wilson's work since 1990. After Hope Sandrow's exhibition, the Artist and the Community series will continue with projects by Willie Birch, who will work with school-children to create a series of public artworks. In 1996 Eleanor Antin will direct a film project with students from the new film school at the North Carolina School of the Arts.

Hope Sandrow's project involved a one-month residency in Winston-Salem, during which she worked with local college students and Winston-Salem community members to explore their life experiences. The resulting artworks, a selection from Sandrow's recent series *Memories* and *Spaces*, and a site-specific installation, *Nature Monochrome*, complete the exhibition at SECCA.

THEMES OF POWER AND VULNERABILITY, past and present, personal and collective, have engaged Hope Sandrow throughout her artistic career. For Sandrow, art was a way of coping with a difficult childhood in an affluent but emotionally





*Columns*, 1995

Corrugated cardboard boxes and mixed media

316 boxes,  $2\frac{3}{4} \times 11\frac{1}{2} \times 14\frac{1}{4}$  inches each



stifling community. Art represented “a more dynamic future — a way of controlling my circumstances.” Through photography she recalls, “I could create my own believable reality.”

In college, first at Drexel University and then at the Philadelphia College of Art (now the University of the Arts) Sandrow studied photography and film. At first, Sandrow considered film the more interesting of the two fields. But in 1972 women filmmaking majors were a rarity at American universities, and the resistance Sandrow encountered from her male professors was overwhelming. Her sole encouragement came from the much-admired professor and photographer Ray Metzger. His emotional and professional support brought Sandrow through an extremely difficult period. Under Metzger’s tutelage, Sandrow committed herself to making photographic images. He taught her to develop her own vision — one based on concepts of light and movement, rooted in experimentation.

In 1973 a mishap during a summer trip to California precipitated Sandrow’s later aesthetic direction. She had shot fifty rolls of film, only to discover that the child of her hosts had dropped her camera, sticking the shutter. Only ten images survived — all images of seated people. The resulting prints were all half frames — the top halves were black. “Those images changed my whole way of approaching the picture frame — how much needed to be described and how much could be left to interpretation.”

Six years later, from 1979-81, Sandrow created her first professional body of work. The anger of her college years was played out in the series *Men on the Streets*: “I’d felt so controlled by men that now the tables could be turned. In these pictures, I told men what to do.” Finding a compelling location in her new home of New York, she would wait until the right man walked by and ask him to pose. Mostly they said yes. The photographs are like film stills, depicting action as time lapsed and the men moved across the picture plane. *Back on the Streets* (1982-84) continued this methodology, but Sandrow now used artist friends instead of strangers. She posed her models against backgrounds that recalled their own artwork. For example, Keith Haring stood before a graffitied sculpture at One Police Plaza. The series *Hope and Fear* that followed (1984-86) further explored the concept of time, expanding it beyond the immediate into the distant past.

For the next five years, New York’s Metropolitan Museum of Art became Sandrow’s studio, as she created a series of split images about the movement between past and present. Her models were again friends, chosen for the relationship of their own art and work to the classical art that they posed with. Again, Sandrow instructed her subjects to move as they were photographed so that their forms would appear as blurred images: “I don’t believe there is one truth in life, and I don’t believe the camera records one static truth. Rather, I use the camera



with a slow shutter speed to show that life is always in flux.” Recognition came early for Sandrow as works from this and the previous series were acquired by and exhibited at museums around the country.

During the early 1980s New York City’s East Village had become an alternative mecca to the more commercial and staid uptown and SoHo gallery scenes. This lively art counterculture attracted Sandrow, along with other young artists and dealers. As one of the original participants in this burgeoning cultural community, Sandrow was included in the landmark *Famous* exhibition organized by art dealer Gracie Mansion. A natural impresario, Mansion staged a series of art events that attracted thousands of media and art world denizens. In 1983 Sandrow joined the Gracie Mansion Gallery, where she exhibited until the gallery closed in 1991.

I met Hope Sandrow in Rome in 1987 while she was visiting mutual friends on a return trip from an important commission in Athens. Over the course of the next two years, my daughter and I joined the cast of blurred figures that appeared in Sandrow’s work. In Rome, Sandrow immersed herself in the classical sculpture and architecture that she had been dealing with at the Metropolitan Museum of Art. The opportunity to photograph antiquities in their natural setting, outside the confines of the museum, was profoundly liberating for Sandrow. The marbles of the Roman ruins and the clear Italian light inspired a new series of very white photographic installations. Comprising multiple sections that fit together like a puzzle, the works continued Sandrow’s investigation of “chaos and life in flux.” Each grouping was almost wall size, an ambitious project for a photographer. But shortly after the opening of her show, all ten works were destroyed — bleached out by chemicals used in the framing process.

While Sandrow was creating this ill-fated series, she and I were initiating an art program for homeless children at the Katherine Street Family Shelter in New York City’s Chinatown. For Sandrow, this project was a relief from the isolation of her studio — a way to explore the relationship between art and life: “Until this century, before the invention of the camera, artists had the important role of recording and preserving the life of their community. The camera changed all that dramatically, as portrait and history painting were replaced by photography. I needed that connection back, but rather than being a recorder, I wanted to be a catalyst for change and dialogue.”

In choosing to work with the homeless, Sandrow was grappling with problems of enormous magnitude in New York City. For her, the shelter was a microcosm of society in general. And when her own work was destroyed, a few months into this project, she “fully understood powerlessness.”

Sandrow began to envision a public art project where artists could perform a community service doing what they do best. In 1990 she succeeded in raising pri-



vate funds to form the Artist and Homeless Collaborative at the Park Avenue Shelter for homeless women. Support from the National Endowment for the Arts followed, providing honorariums to artists who worked with the women on site-specific projects for the shelter. The entire dynamic of the shelter changed as the women took ownership of their work. Sandrow was also involved in developing a model program with the Whitney Museum of American Art that grew to include art workshops for homeless children and teacher-aide training for teens and women. For her work with artists and the homeless, Sandrow has received numerous awards, including a 1992 Mayor's Superstar Award for Outstanding Service and a 1994 Governor's Award from the Skowhegan School of Painting and Sculpture.

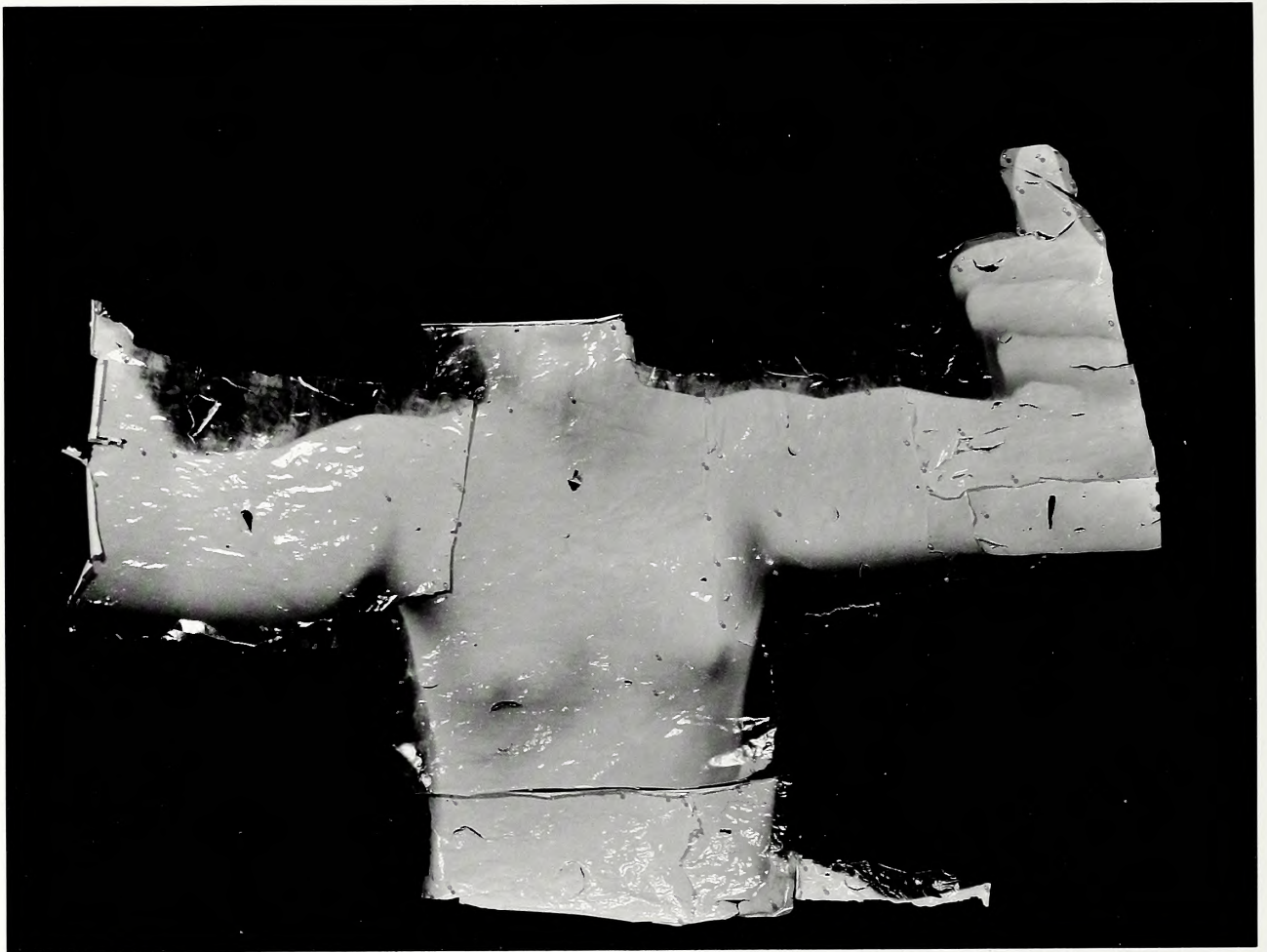
Sandrow's involvement with the homeless soon became the focus of a new body of work. In 1991 she began a series in response to legislation outlawing panhandling. Several images portray an anonymous beggar on a subway platform. In the background, a large poster advertises Marlboro cigarettes. One work in this series appeared as a project page in *Art Forum* magazine, and the entire series was exhibited at New York University's Grey Art Gallery.

Sandrow's most recent series, *Memories* and *Spaces* depict larger-than-life-size figures and hands in states of vulnerability and embrace. She employs a unique process of peeling the fragile emulsion layer of a silver print from its support. The fragments are pinned together to reconstruct the figure. The majority of works from these two series are included in the SECCA exhibition. Another component of the exhibition are stacks of brown corrugated boxes filled with photographs and objects. Like the peeled images, the columns are a departure from Sandrow's past imagery—both are somewhat autobiographical.

As Sandrow matures as an artist, her underlying inspiration remains the dynamic tension between the past and the present. *Memories* reflects personal experiences related to Sandrow's own vulnerability and to the demeaned status of the women she works with at the shelter. But in *Spaces*, Sandrow's allusion to personal history is envisioned in the larger context of culture and religion. For Sandrow, art is a means of reclaiming a universal past.

*Susan Lubowsky*, EXECUTIVE DIRECTOR





*Spaces, Untitled VI, 1994, silver-print fragments, 48 1/2 x 64 inches*



HOPE SANDROW BELIEVES THAT SHARING INFORMATION IS THE KEY TO FINDING a common ground. In fall 1994, during a four-week residency in Winston-Salem, Sandrow was the driving force behind a project designed to create bridges among diverse segments of the local population. Involving students from two local universities and citizens from all walks of life, Sandrow's project encouraged participants to peer into one another's lives, histories, and aspirations in order to discover shared failures and triumphs.

Sandrow invited the participants to make art about what they knew best — themselves. Participants created autobiographical sculptures of corrugated cardboard boxes, stacking one on the other to form columns, and they completed individual questionnaires or profiles that were combined into books and displayed.

Fifteen of the sculptures were created in an independent study directed by Sandrow for Wake Forest University students. Each student created a column of stacked cardboard boxes, with each box denoting a year in his or her life. Students placed found objects and text into the boxes, and sometimes augmented these by drawing and painting directly onto the boxes' interiors. The exteriors of the boxes remain unaltered. The participants' ages ranged from 19 to 25 years, which means that the columns are six to eight feet high. Viewers are encouraged to open and examine each box.

The columns contain potent expressions of selfhood while maintaining their function as works of art. The students were remarkably candid and open about their lives. The entire process became an intensely emotional experience as the students investigated who they were and how they came to be that person. Several chose to explore a particular theme, such as their relationships with their fathers or notions of dependence and independence. Some chose to unify their columns by taking a consistent artistic approach. One student used the box as an object, and altered the interior by cutting and peeling away the skin in degrees. Another used weight to parallel emotion; another projected images.

To extend the project into the community, Sandrow asked various organizations in the Winston-Salem area to create columns. The Women's Studies Department of Wake Forest University, students and faculty of Winston-Salem State University, and members of Artworks Gallery (an artist cooperative), participated by creating columns representing their lives or their relationship to the community. The community columns were exhibited at SECCA and then at sites throughout the city to encourage viewers to continue the dialogue begun by the boxes.



COMMON GROUND



To enrich the column-making project, Sandrow encouraged the participants to expand the art-making process into a community-profile project. According to Sandrow, sharing information about one's life is a two-way street: If the creators of the columns expected viewers to respond to their lives, they should also engage the lives of others. To solicit information from Winston-Salem residents, the Wake Forest students wrote a questionnaire that asked objective questions regarding age and education as well as more subjective, philosophical inquiries such as the respondent's view of Winston-Salem, goals, or greatest accomplishment. Through one-on-one conversations, letters, and newspaper advertising, the students elicited more than 500 completed questionnaires.

Responses to the questionnaire provide intimate glimpses into the character of the community. A homeless man stated, "I want my piece of the American dream — the white fence, the dog, the two and a half kids — the whole cheesy package." The greatest accomplishment of a Vietnamese immigrant was "fighting against the communists [in Vietnam]." One retiree's most important achievement was "working at RJR [tobacco company], where I made my money." The mayor wanted "to see Winston-Salem embrace its possibilities." The students combined the responses into books, which are displayed in the exhibition.

The autobiographical columns and the profile project complement an exhibition of Sandrow's sculptures and photographs at SECCA. All of the elements of the exhibition are united by Sandrow's overall artistic vision. Overwhelmed by the problems that besiege contemporary urban society, Sandrow wants to create art that makes a connection to life. She has come to the realization that she cannot produce work that has no relationship to the outside world, and her art takes an activist stance.

The SECCA exhibition consists of the autobiographical columns, the profile books, a site-specific installation entitled *Nature Monochrome*, and of photographs from Sandrow's *Memories* and *Spaces* series. *Memories* and *Spaces* are two parts of a larger three-part series. *Memories* responds to the past and the fragmentation of memory. *Spaces* exists in the present and uses universal iconography. The last in the trilogy, *Time*, yet to be completed, will present a reconciliation with nature.

Sandrow created the *Memories* series in response to her own history and to her relationships with homeless women in New York City shelters. Sandrow is the president and founder of the Artist and Homeless Collaborative, a not-for-profit organization that pairs professional artists with women and teens





*Memories, Untitled XXIX (skinned)*, 1993, silver-print fragments, 64 x 48 1/2 inches



living in the shelters. The lives of these women are often filled with physical and mental abuse, and their paramount concern is survival. The Artist and Homeless Collaborative encourages participants to use art as a hands-on tool for enhancing and altering their lives for the better.

To produce *Memories*, Sandrow rubbed away the paper backing of silver-print photographs. She then assembled and pinned fragments of the fragile emulsion skins onto a museum board backing. The images depict hands or figures inwardly consumed or in despair.

Sandrow continued her process of assembling fragments of silver-print skins in a second series, *Spaces*. In preparation for this body of work, Sandrow spent a great deal of time studying the European and classical collections in Greece, Italy, and New York's Metropolitan Museum of Art. *Spaces* presents androgynous figures embracing or with outstretched hands and extended arms. The figures draw from traditional religious icons such as the Christ figure found in classical painting and sculpture. Sandrow uses the icons to reference the security found in the acceptance of traditional beliefs and the adherence to religious or cultural doctrines. Emerging out of the despair found in *Memories*, *Spaces* signifies a rebirth and is full of hope.

The SECCA exhibition is completed by Sandrow's site-specific installation *Nature Monochrome*. Comprising a wall and four 11-foot columns of approximately 500 stacked cardboard boxes, the installation revels in the romance of ancient ruins and in reverence for nature. Respect for nature was an integral part of ancient religion, and the wise use of nature was necessary to survival. The Egyptians and Greeks imitated natural forms in columns and other architectural elements. This idolatry of the natural world disappeared in the Christian era as Christians replaced a worship of nature with a belief in one, all-powerful God — although they adapted pagan structural forms as sites of worship.

Many of Sandrow's boxes contain Egyptian papyrus and fragments of photographs of hands from the *Memories* and *Spaces* series. The reference to historical architecture is both literal and metaphoric. Mimicking architectural history, Sandrow closes the space between columns with a wall, which serves as a metaphor for this break with nature. The images of hands reference both the hand as an increment of measure and the classical posture of hands in prayer.

A monochromatic tan, the boxes also make reference to a minimalist aesthetic. The work's title, *Nature Monochrome*, refers to the modernist ideal of art as a utopian enterprise capable of spiritual illumination. Like the series



*Spaces, Untitled X*, 1994, silver-print fragments, 48 <sup>1</sup>/<sub>2</sub> x 64 inches



*Spaces, Nature Monochrome* looks to the past for enlightenment, but reorders its elements to respond to the present.

Hope Sandrow's art derives its impetus from personal experience and from the relationship with a community of collaborators. Believing that art and life are inseparable, Sandrow wanted this Artist and the Community project to be the catalyst for new and enhanced community relationships. The project allowed Sandrow to reclaim individual and collective histories and to explore avenues of reconciling the past and the present on the common ground of art.

*Jeff Fleming*, CURATOR



*Memories, Untitled XXX (skinned)*, 1993, silver-print fragments, 48 1/2 x 64 inches





*Spaces, Untitled XII, 1994, silver-print fragments, 64 x 48 1/2 inches*



*Spaces, Untitled XIII, 1994, silver-print fragments, 64 x 48 1/2 inches*





*Spaces, Untitled VIII, 1994, silver-print fragments, 64 x 48 1/2 inches*

# CHECKLIST

1. *Memories, Untitled VI (skinned)*, 1992  
Silver-print fragments, 67 x 81 inches  
Collection of Charlene Engelhard,  
Concord, Massachusetts
2. *Memories, Untitled XIII (skinned)*, 1993  
Silver-print fragment, 11 x 14 inches  
Courtesy of the artist
3. *Memories, Untitled XIX (skinned)*, 1993  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
4. *Memories, Untitled XX (skinned)*, 1993  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
5. *Memories, Untitled XXIX (skinned)*, 1993  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
6. *Memories, Untitled XXX (skinned)*, 1993  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
7. *Memories, Untitled XXXI (skinned)*, 1993  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
8. *Memories, Untitled XXXII (skinned)*, 1993  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
9. *Memories, Untitled XXXVII (skinned)*, 1993  
Silver-print fragment, 14 x 11 inches  
Courtesy of the artist
10. *Memories, Untitled XLV (skinned)*, 1993  
Silver-print fragment, 14 x 11 inches  
Courtesy of the artist
11. *Memories, Untitled XLVI (skinned)*, 1993  
Silver-print fragment, 14 x 11 inches  
Courtesy of the artist
12. *Spaces, Untitled I*, 1994  
Silver-print fragment, 11 x 14 inches  
Courtesy of the artist
13. *Spaces, Untitled II*, 1994  
Silver-print fragment, 11 x 14 inches  
Courtesy of the artist
14. *Spaces, Untitled VI*, 1994  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
15. *Spaces, Untitled VII*, 1994  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
16. *Spaces, Untitled VIII*, 1994  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
17. *Spaces, Untitled IX*, 1994  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
18. *Spaces, Untitled X*, 1994  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
19. *Spaces, Untitled XI*, 1994  
Silver-print fragments, 48 1/2 x 64 inches  
Courtesy of the artist
20. *Spaces, Untitled XII*, 1994  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
21. *Spaces, Untitled XIII*, 1994  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
22. *Spaces, Untitled XIV*, 1994  
Silver-print fragments, 64 x 48 1/2 inches  
Courtesy of the artist
23. *Spaces, Untitled XV*, 1994  
Silver-print fragment, 14 x 11 inches  
Courtesy of the artist
24. *Nature Monochrome VI and VII*, 1995  
Site-specific installation. Corrugated cardboard boxes, silver-print fragments, papyrus, papyrus paper, and twine, 500 boxes, 2 3/4 x 11 1/2 x 14 1/4 inches each  
Courtesy of the artist
25. *Column*, 1995  
Mixed media  
19 boxes, 2 3/4 x 11 1/2 x 14 1/4 inches each  
Courtesy of Amy Bumgardner



26. *Column*, 1995  
Mixed media  
22 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of William Crow
27. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Annie Geil
28. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Jessica Hannah
29. *Column*, 1995  
Mixed media  
20 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Kristina Hemphill
30. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Molly Hughes
31. *Column*, 1995  
Mixed media  
20 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Catherine Kellum
32. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Annie Leist
33. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Jenny Moore
34. *Column*, 1995  
Mixed media  
22 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Karen Nunley
35. *Column*, 1995  
Mixed media  
25 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Scott Smith
36. *Column*, 1995  
Mixed media  
22 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Stephen Streibig
37. *Column*, 1995  
Mixed media  
21 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Richard Upchurch
38. *Column*, 1995  
Mixed media  
20 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Sally Vacca
39. *Column*, 1995  
Mixed media  
20 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Corinne Woodcock
40. *Column*, 1995  
Mixed media  
9 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Adria Abrams, Andrea Atkin,  
Laura E. Belcher, Kate Darby,  
Mary De Shazer, Jera Nelson, Laurie Penhall,  
Bill Spagnardi, and Courtney Smith
41. *Column*, 1995  
Mixed media  
16 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Mary Beth Blackwell Chapman,  
E. Fay Collins, Martha Dunigan, Christine  
Flory, Richard Hackel, Faith Heller, E.O. Hill,  
Alix Hitchcock, Lea Lackey-Zackman,  
Kate Magruder, Beverly Noyes, Jean Parish,  
Elsie Dinsmore Popkin, Anne Kesler Shields,  
Helen Marie Smith, and Roberta Tefft
42. *Column*, 1995  
Mixed media  
37 boxes, 2  $\frac{3}{4}$  x 11  $\frac{1}{2}$  x 14  $\frac{1}{4}$  inches each  
Courtesy of Amber Baker, Jennifer Byers,  
Cassandra El-Amin, Barbara Richardson,  
Delayne Shah, and Zevelin Staton
43. *Profile Project*, 1994-95  
Approximately 500 questionnaires completed  
by Winston-Salem residents





*Nature Monochrome VI and VII, 1995*

Corrugated cardboard boxes, silver-print fragments, papyrus, papyrus paper, and twine  
500 boxes,  $2\frac{3}{4} \times 11\frac{1}{2} \times 14\frac{1}{2}$  inches each





# BIOGRAPHY

Born 1951, Philadelphia, Pennsylvania

Lives in New York

## EDUCATION

Philadelphia College of Art, Philadelphia, Pennsylvania

## AWARDS/GRANTS

- 1994 National Endowment for the Arts Visual Artist Fellowship  
Governor's Award, Skowhegan School of Painting and Sculpture
- 1992 Mayor Dinkins Superstar Award
- 1991 Manhattan Borough President Citation for Excellence in the Arts  
Artists New Works Program, New York Foundation for the Arts
- 1990 Art Matters Grant  
National Endowment for the Arts Visual Artist Special Projects Grant
- 1989-94 New York City Human Resources Administration Volunteer  
Services Award

## SELECT COMMISSIONS/SPECIAL PROJECTS

- 1995 Art at the Anchorage, Creative Time, New York, New York
- 1993 Curator, Exhibition of Artist and Homeless Collaborative
- 1992 Vera List, New York, New York
- 1990-92 New York Foundation for the Arts, Artists New Works Program
- 1990 Founded Artist and Homeless Collaborative  
*Artforum* (summer issue), Projects Pages 120-21
- 1989-94 Art Workshops at the New York City Park Avenue and  
Lexington Avenue Shelters for Homeless Women
- 1989 *Aerial Magazine*, Washington, D.C.
- 1988-89 Art Workshops at the New York City Katherine Street Shelter  
for Homeless Families
- 1988 DIA Art Foundation, New York, New York
- 1987 Dakis Joannou, Athens, Greece
- 1986 Adrian and Robert Mnuchin, New York, New York

## SELECT SOLO EXHIBITIONS

- 1991 Grey Art Gallery, New York University, New York, New York
- 1989 Gracie Mansion Gallery, New York, New York
- 1988 Gracie Mansion Gallery, New York, New York
- 1986 Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin  
Gracie Mansion Gallery, New York, New York



- 1984 Greathouse Gallery, New York, New York  
Zero One, Los Angeles, California  
Philadelphia College of Art, Philadelphia, Pennsylvania
- 1983 Oggi Domani, New York, New York  
Zero One, Los Angeles, California

#### SELECT GROUP EXHIBITIONS

- 1995 Art at the Anchorage, Brooklyn, New York, New York
- 1994 "Chasing Angels," ChristineRose Gallery, New York, New York  
"Tradition and the Unpredictable," The Museum of Fine Arts, Houston, Texas
- 1993 "Contacts/Proofs," Jersey City Art Museum, Jersey City, New Jersey
- 1991 "Portrait," P.S. 122, Long Island City, New York
- 1990 "Day of the Dead," Alternative Museum, New York, New York  
"Notes on the Margin: A Framework in Focus," Gracie Mansion Gallery, New York, New York
- 1989 "The Photography of Invention," organized by the National Museum of American Art, Washington, D.C., traveled to the Museum of Contemporary Art, Chicago, Illinois, and Walker Arts Center, Minneapolis, Minnesota  
"Sequence (Con)Sequence," Blum Art Institute, Bard College, New York, New York  
"Fantasies, Fables, and Fabrications," organized by Herter Art Gallery, University of Massachusetts, Amherst, Massachusetts, traveled to the Delaware Art Museum, Wilmington, Delaware; Lamont Gallery, Phillips Academy, Exeter, New Hampshire; Gallery of Art, University of Missouri, Kansas City, Missouri
- 1988 "Photography on the Edge," Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin  
Kunst Rai, Amsterdam, The Netherlands
- 1987 "Arrangements for the Camera," Baltimore Museum of Art, Baltimore, Maryland  
"The New Shape of Content," Whitney Museum at Equitable, New York, New York, and Fairfield County, Connecticut  
"Working Spaces," University Art Gallery, SUNY at Binghamton, New York
- 1986 "Directions Biennial 1986," Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
"The East Village," Fashion Institute of Technology, New York, New York  
"Biennial: Painting and Sculpture Today," Indianapolis Museum of Art, Indianapolis, Indiana  
Les Recontres D'Arles, Arles, France
- 1985 "The Discovery of America," Wessel/O'Connor, Rome, Italy  
Galerie Eric Fabre, Paris, France

- "East Village at the Au/Centre," Saidye Bronfman Center, Montreal, Canada  
 "London Art Fair," The London Olympia, England  
 Vivianne Esters, Paris, France
- 1984 Cologne Art Fair, Cologne, West Germany  
 Zurich Art Fair, Zurich, Switzerland  
 "Neo York," University Art Museum, University of California at Santa Barbara, California  
 "Investigations: Face to Face," Institute of Contemporary Art, Philadelphia, Pennsylvania  
 "The New Portrait," P.S. 1, Long Island City, New York
- 1982 "The Famous Show," Gracie Mansion Gallery, New York, New York

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Baltimore Museum of Art, Baltimore, Maryland  
 Houston Museum of Fine Arts, Houston, Texas  
 The Metropolitan Museum of Art, New York, New York  
 Minnesota Museum of American Art, St. Paul, Minnesota

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## ACKNOWLEDGMENTS

"ARTIST AND THE COMMUNITY: HOPE SANDROW" involved a great number of community participants to each of whom SECCA owes a debt of gratitude. Many individuals and organizations supported and assisted in the project: Larry Roth and AIDS Care Service, Inc.; Jackie Black and Simona Allen of Delta Arts Center; William Adkerson, Jennifer Pegram, and the Bethesda Center for the Homeless; Tim Preston and the AIDS Task Force of Winston-Salem; Frank Bell and the Downtown Rotary Club; Anne Kesler Shields, E. Fay Collins, Roberta Tefft, and Artworks Gallery; Patty Hoffman of Crisis Control Ministry, Inc.; Reverend Neal Wilcox and the Winston-Salem Rescue Mission, Inc.; Major Phillip Murphy of the Salvation Army; Becky Saunders and the Junior League of Winston-Salem; Tom Rutledge and the Atlantic Envelope Company, Charlotte, North Carolina; and Gina Fiedel, Charlene Engelhard, and the C. B. Engelhard Collection.

Wake Forest University seminar participants included Amy Bumgardner, William Crow, Annie Geil, Jessica Hannah, Kristina Hemphill, Molly Hughes, Catherine Kellum, Annie Leist, Jenny Moore, Karen Nunley, Scott Smith, Stephen Steibig, Richard Upchurch, Sally Vacca, and Corinne Woodcock. Special thanks go to Wake Forest University faculty members Page Laughlin, Peggy Smith, and Harry Titus for orchestrating this seminar. In addition, students and faculty of the Women's Studies Department of Wake Forest University created a column of autobiographical cardboard boxes: Adria Abrams. Andrea Atkin, Laura E. Belcher, Kate Darby, Mary De Shazer, Jera Nelson, Laurie Penhall, Bill Spagnardi, and Courtney Smith.

Students and faculty of Winston-Salem State University also participated: Amber Baker, Jennifer Byers, Cassaundra El-Amin, Barbara Richardson, Delayne Shah, and Zevelin Staton. SECCA thanks Brooke Anderson, director of Diggs Gallery, and Mike Callaghan and Delayne Shah, faculty members of Winston-Salem State University, for their encouragement and cooperation. SECCA also thanks the members of Artworks Gallery who participated by creating a column: Mary Beth Blackwell Chapman, E. Fay Collins, Martha Dunigan, Christine Flory, Richard Hackel, Faith Heller, E. O. Hill, Alix Hitchcock, Lea Lacky-Zackman, Kate Magruder, Beverly Noyes, Jean Parish, Elsie Dinsmore Popkin, Anne Kesler Shields, Helen Marie Smith, and Roberta Tefft.

Funding for this project was generously provided by the National Endowment for the Arts, a federal agency; the Z. Smith Reynolds Foundation; and the Elizabeth Firestone Graham Foundation. SECCA is supported by the Arts Council, Inc. Annual United Arts Fund Campaign, Winston-Salem, North Carolina; and the North Carolina Arts Council, a state agency.

Finally, SECCA acknowledges the integrity, professionalism, and dedication of Hope Sandrow. The community of Winston-Salem has been enriched by her aspirations and her commitment to this project.

J. F.

This publication accompanies the residency and exhibition

"Artist and the Community: Hope Sandrow"

January 21 through April 2, 1995

at the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina.

Funding for this project was generously provided by the National Endowment for the Arts, a federal agency; the Z. Smith Reynolds Foundation; and the Elizabeth Firestone Graham Foundation. SECCA is supported by the Arts Council, Inc. Annual United Arts Fund Campaign, Winston-Salem, North Carolina, and the North Carolina Arts Council, a state agency.

CATALOG DESIGN: Abby Goldstein

PRINTING: Meridian Printing

EDITOR: Nancy H. Margolis

PHOTO CREDIT: Cover and pp. 2, 6, 12, 15, 17, and 19-22, courtesy Hope Sandrow;  
pp. 1, 4, 5, 8, 23, and 32, Jackson Smith

COVER: *Spaces, Untitled VII*, 1994, silver-print fragments, 48 1/2 x 64 inches.

HALF TITLE: *Nature Monochrome VI and VII*, 1995, corrugated cardboard boxes, silver-print fragments, papyrus, papyrus paper, and twine, 500 boxes, 2 3/4 x 11 1/2 x 14 1/4 inches each.

FRONTISPIECE: *Spaces, Untitled XI*, 1994, silver-print fragments, 48 1/2 x 64 inches

PAGE 32: *Nature Monochrome VI and VII*, 1995 (detail)

Published by the Southeastern Center for Contemporary Art,

750 Marguerite Drive, Winston-Salem, North Carolina 27106

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ISBN 0-9611560-6-6





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